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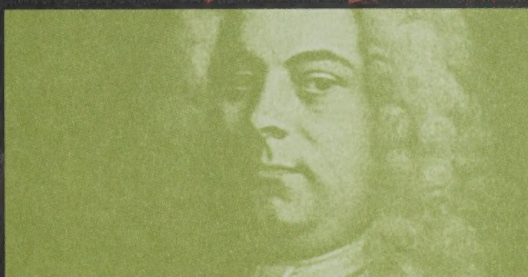
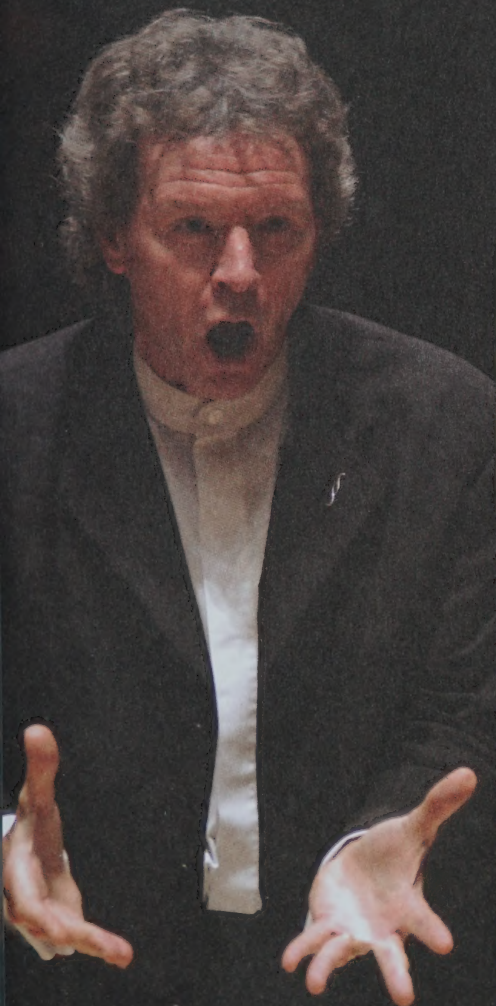
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# Table of Contents

## CELEBRATE HANDEL!



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### CONCERT SPONSOR:



Welcome Letter	3
Board of Governors/ Board of Overseers	5
General Information	7
Concert Program	9
Program Notes	11
Artist Profiles	16
Orchestra Roster	17
Chorus Roster	17
Program Texts	18
2008-2009 Season	20
Educational Outreach	22
Contributors	25
Coda	36

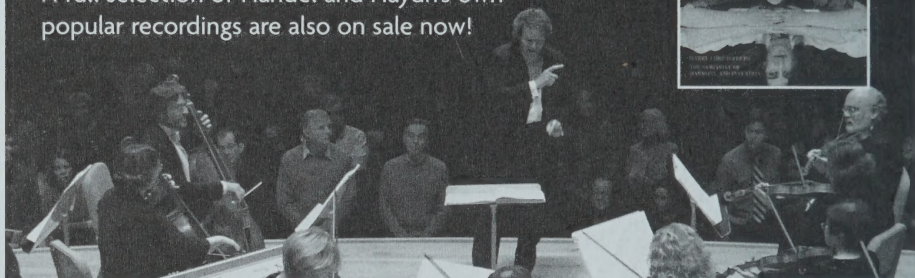
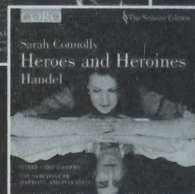


# Harry Christophers

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# A Letter

## FROM THE BOARD CHAIR

It is a great honor to welcome Harry Christophers to the Handel and Haydn family as our new Artistic Director. He becomes the thirteenth artistic leader in the Society's history. A worldwide leader in Baroque and Classical music, Harry is one of today's most sought-after conductors. We are delighted to have him open our 194th season this weekend!

We are also thrilled to share with you Celebration 2009, a season which honors the composers Handel and Haydn as we commemorate their legacy and bring you some of the world's foremost interpreters of Baroque and Classical music. Richard Egarr directs a program of Beethoven and Mozart from the fortepiano in November. In December, Paul Daniel conducts our 155th annual performances of *Messiah* (a Boston tradition since 1854,) and our beloved John Finney leads a special Bach program. Sir Roger Norrington conducts a highly-anticipated January performance of Haydn's operatic gem, *L'Anima del filosofo* (Orfeo), which is generating a lot of excitement on the international music scene. Grant Llewellyn closes the season on May 31, 2009, in a performance of Haydn's *The Creation*, as a tribute to the composer on the 200th anniversary of his death, and the only U.S. performance of the masterwork on that day, joining other prestigious music groups performing it around the world.

Authentic performance of great music is what Handel and Haydn is known for, and this season brings you both musical heights and innovative community programs and initiatives, such as our Haydn Symposia in January and April. You will find additional information on all our activities in these pages, and I hope you will join us in the many events that make 2009 a special season.

Please accept my heartfelt thanks for your continued support as we enter an exciting time for the Society. Handel and Haydn commemorates its 200th anniversary in 2015, an historic milestone for Boston, and for music in America. Your generosity enables us to maintain the musical leadership and legacy we celebrate this season.

I invite you to join us in the hall after the performance for a short "Question and Answer" session with Harry as we welcome him to Boston. I hope you enjoy this concert, and look forward to welcoming you often this season.

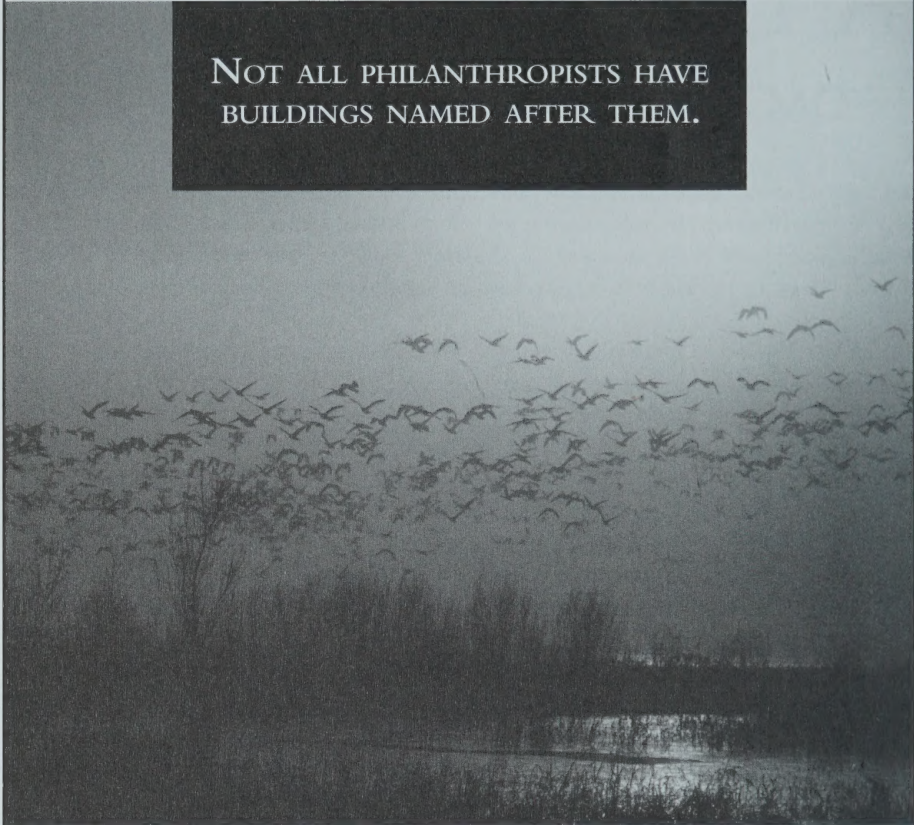
Sincerely,

Todd Estabrook  
Chairperson, Board of Governors



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A chorus and period-instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of historical performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Educational Outreach Program has fostered the knowledge and performance of classical music among young people in underserved schools and communities. In the 2008-2009 school year, the Educational Outreach Program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

Sir Roger Norrington, Artistic Advisor

Grant Llewellyn, Principal Conductor

Christopher Hogwood, Conductor Laureate

Harry Christophers, Artistic Director Designate

John Finney, Associate Conductor/Chorusmaster

*The Cabot Family Chorusmaster Chair*

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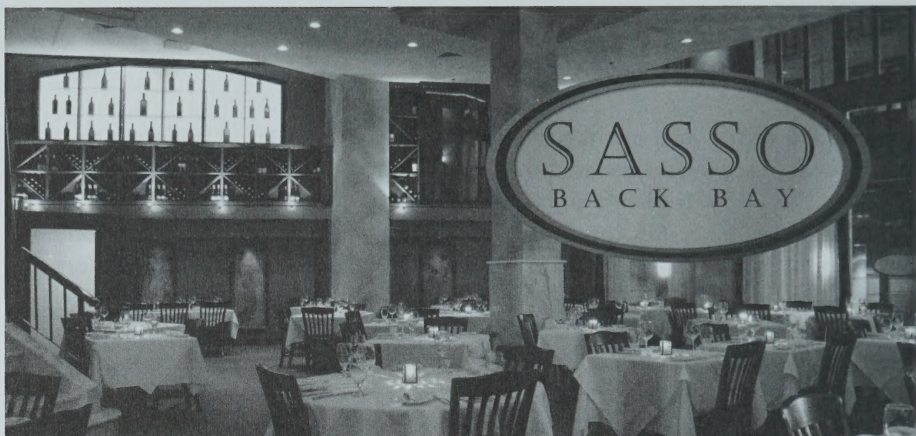
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# Program

## 2008-2009 SEASON

Friday, October 3, 8.00pm  
Sunday, October 5, 3.00pm  
Symphony Hall, Boston

Harry Christophers, conductor

---

**"Arrival of the Queen of Sheba" from *Solomon***     George Friderick Handel  
(1685-1759)

***Coronation Anthem: Let thy hand be strengthened***

**Selections from *Jephtha***

Overture • Recitative, "Tis well, Haste ye maidens"  
Aria, "Tune the soft melodious lute" • Symphony  
Recitative, "Hail glorious conqueror"  
Aria and Chorus, "Welcome as the cheerful light"

Gillian Keith, soprano

***Coronation Anthem: The King shall rejoice***

—INTERMISSION—

***Coronation Anthem: My heart is inditing***

**Selections from *Semele***

Overture • Aria and Chorus, "Endless pleasure"  
Aria, "My racking thoughts" • Recitative, "O ecstasy of happiness!"  
Aria, "Myself I shall adore"

Gillian Keith, soprano

***Coronation Anthem: Zadok the Priest***

---

The program runs for approximately two hours, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

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# Program Notes

## Celebrate Handel!



### FROM HARRY CHRISTOPHERS

Handel is one of only a handful of composers who was truly multi-faceted—a master of orchestral and vocal textures, both sacred and secular, triumphant and tearful. It always amazes me just how he achieves so much by such simple means. Compare Semele's anxiety dream where her "racking thoughts" are portrayed in a dreamlike vocal line, which is underpinned solely by the continuo line nagging away in anxious rhythms, with the virtuosity of sheer self adoration in "Myself shall I adore" sung tonight by the dazzling Canadian soprano, Gillian Keith. Simple ideas but, at every turn, so descriptive.

However, it is majestic grandeur alongside moments of exquisite tenderness which pervade the *Coronation Anthems* that define the focus of today's program. Orchestra and chorus join forces to make this a very special celebration of Handel. The great historian Charles Burney wrote in 1785 that "Handel's general look was somewhat heavy and sour; but when he did smile, it was his sire the sun, bursting out of a black cloud." There is nothing in Handel's music that could ever be called "heavy and sour," and I am sure Handel would have joined with us in smiling at the glorious sounds that emanate from his uplifting music.

-Harry Christophers, Artistic Director Designate

## 2009 marks the 250th anniversary of the death of Handel and the 200th anniversary of the death of Haydn. The Handel and Haydn Society celebrates the lives of

its two namesake composers by dedicating the 2008-2009 season's programs to their music. We begin with this concert of excerpts from three of Handel's oratorios, intermingled with his glorious Coronation Anthems. It is also most fitting to embark upon a consideration of instrumental and vocal conventions in Handel's compositions, for perhaps no other early 18th century composer so effectively employed the colors of the Baroque orchestra, or influenced the instrumental and vocal writing of the next several generations, as did Handel. His manipulation of orchestral and vocal forces skillfully balanced structural clarity, dramatic intent, and sound-color variety.

### **SOLOMON • JEPHTHA • SEMELE**

Old Testament stories from the King James Bible, which so often paralleled the self-sacrifice and king-and-country scenarios of Italian opera, had become the preferred dramas of the London public by the end of the 1730s. Handel's operatic skill in setting scenes and characterizing individuals easily translated to the unstaged yet equally dramatic oratorio genre, the accepted musical home of Bible stories. Those skills are well



represented in the excerpts of Handel's oratorios performed in this concert, for they demonstrate his marvelous fashioning of three quite different female characters.

The third part of *Solomon* (1748) begins with a symphony, commonly titled "Arrival of the Queen of Sheba." This reflects the operatic tradition of opening acts with instrumental music. Unlike opera, in the oratorio *Solomon* Handel had to musically convey the carnival atmosphere of the preparations for and arrival of the Arabian queen at King Solomon's court—without the benefit of acting. Handel's bright, violin-dominated orchestral texture and the quick scales played by the violins and oboes successfully relate the commotion of the event, while regal oboe duets call to mind the prestige of the foreign visitor. Compare the Queen of Sheba's music to that of the modest Iphis, daughter of *Jephtha* (1751). The alternation of flute solo with soprano perfectly suits young Iphis in "Tune the Soft Melodious Lute," where she makes preparations to greet her father after his victory over the Ammonites, and urges some musicians,



including a flute, to join her. Iphis is given her own “arrival” symphony for entering her father’s chamber, but unlike the Queen of Sheba, Handel’s musical portrait of Iphis is one of youth and innocence: He relies on simpler, pastoral rhythms and flowing melodies rather than rousing scale passages. Iphis’s joy at welcoming Jephtha home in “Welcome as the cheerful light” begins with the simplicity of her earlier aria, accompanied by a single violin line and basso continuo (cellos, basses, and harpsichord or lute). She is joined by a group of maidens: women’s chorus with oboes added to double the female vocal lines, a common use of oboes in Baroque *concerted* music. While the modest orchestra maintains Iphis’s innocence, the

jubilant of the moment is related through the use of the rhythmic characteristics of the *gavotte*, a “skipping” dance traditionally used in celebration scenes of ballets and operas. In *Semele* (1743), one of only two Handel oratorios based on Greek myth rather than a Bible story, *Semele* is characterized as a girl much like Iphis. “Endless pleasure, endless love” uses the same giddy *gavotte* rhythms and follows the same aria-chorus format as Iphis’s “Welcome as the cheerful light,” but with *Semele* joined by a full chorus, oboes, and two horns. Yet in “My racking thoughts,” a different, more anxious side of this heroine is shown in her angular melodic lines, and we are made to feel her restlessness in the bass



## SPOTLIGHT: Trumpet

The valve-less or “natural” trumpets of the 18th century could only play certain pitches, determined by the length of their tubing. In the lower register these pitches were far apart and generated the characteristic “fanfare” style. As a player moved up into the higher, so-called “clarino” register, step-wise motion could be achieved, and so lyrical melodies were possible. During the Baroque, trumpet players specialized in the “clarino” register, and many composers, including Bach, Handel and Vivaldi, composed solo material for trumpets. By the late 18th century the style had nearly died out, so Classical composers used the trumpet much more sparingly, usually to emphasize important arrival points in the music and add strength to loud passages.

The long association of trumpets with the military and with royal ceremony meant that composers of the 18th century used them to signify similar themes in dramatic music. Music that referred to battle, kings, and God’s glory often had two or three brilliant trumpet parts, usually partnered with timpani.

accompaniment. The clever use of instruments and voice in “Myself I adore” betrays still another facet of this complex character. Semele glances into a mirror, given to her by a jealous and disguised Juno, that makes her appear perfect. The three-note motive she sings on “glances” is passed back-and-forth between soprano and violins; thus, the violins represent the action of Semele’s glances being reflected back to her in her hallucinogenic state. The motive itself, then, continuing in the cellos and violins, takes on those meanings—reflection and hallucination—even after her words move on to other ideas.



### CORONATION ANTHEMS

Not long after George I signed the papers making Handel a naturalized British citizen, the country’s new subject was commissioned to compose music for the coronation of George II, to be held in the spacious Westminster Abbey on October 11, 1727. In stark contrast to the intimacy of the music that characterizes *Iphis* and *Semele*, this most important of national events required the grandest of musical gestures to be supplied by the largest

possible musical forces, including the royal trumpets and timpani. Indeed, 47 singers and even more instrumentalists filled the Abbey with the sounds of Handel’s four *Coronation Anthems*. Handel set four Bible passages as brief cantatas for full chorus and orchestra, highlighting the most important events throughout the celebration. *Let Thy Hand Be Strengthened* appeared early in the service, at the Recognition. Its position required a more archaic, traditional style, allowing the text’s important directives of justice, mercy and truth to be clearly understood. But the melismatic, imitative lines of the final “Alleluia” movement, with the voices always doubled by the instruments, made for a distinctly ecstatic Handelian conclusion. The final Alleluia movement of *The King Shall Rejoice*, probably sung during the actual crowning of George II, gives a more majestic impression: A full orchestra, including trumpets and timpani, strengthens the sung Alleluias at important structural points. To be sure, the text for most of this cantata is much more august than *Let Thy Hand Be Strengthened*, and the rising violin melodies, dotted rhythms, and use of trumpets and timpani accompany the sentiment appropriately. In the middle movements of this cantata, however, we are put in mind of God’s salvation in a very interesting way—a way that Bach and later Haydn treated the same subject. Our salvation is reflected in a simple, pastoral context: the shift in mood through the reduction of orchestral and choral forces intends to remind us that salvation is achieved through God’s incarnation in the most humble person of Christ, born among shepherds. *My Heart is Inditing*, which likely accompanied the



crowning of Queen Caroline, has a similar structure. The majestic opening movement is a large crescendo that starts with only one violin part (doubled by the oboes), which precedes three statements of the text: the first sung by alto and bass (accompanied only by strings until the words "I speak," when the oboes join in), the second sung by all four vocal parts, and the third including the entire chorus and orchestra. This leads to the more subdued yet dignified inner movements, without the king's trumpets. Handel's music for these movements elegantly conveys their texts, focusing not on the king, but on daughters and wives. The dignity of these inner movements continues to build our anticipation right to the end, and the last movement exuberantly fulfills our expectations. The Anointing—the most solemn part of the coronation, reminding all present of the historic affiliation of the Divine and the King—was gloriously heralded by *Zadok the Priest*, the most famous and frequently performed of the anthems. The soft throbbing and unsettling harmonic shifts supplied by strings and woodwinds in the opening build our anticipation, until suddenly and triumphantly the chorus shouts "Zadok the Priest ... anointed Solomon King," accompanied by the full orchestra, crowned by trumpets and timpani. Imagine how the patriotic cries of "Long live the king, God save the king" rang through Westminster Abbey!

—Michael Ruhling

*Dr. Ruhling is the Society's Historically Informed Performance Research Fellow. A professor at the Rochester Institute of Technology, he also serves as President of the Haydn Society of North America.*



## TIMELINE

**1666**—The Great Fire of London terrorizes the city for 3 days.

**1685**—Handel is born in Halle, Germany; Bach is born a month later only 80 miles away.

**1701**—Yale University is chartered.

**1712**—Handel moves to London.

**1724**—Handel's opera *Giulio Cesare* premieres.

**1727**—Coronation of King George II in Westminster Abbey, where Handel's Coronation Anthems premiere.

**1741**—Handel composes *Messiah*.

**1744**—*Semele* premieres.

**1749**—*Solomon* premieres.

**1750**—Bach dies in Leipzig.

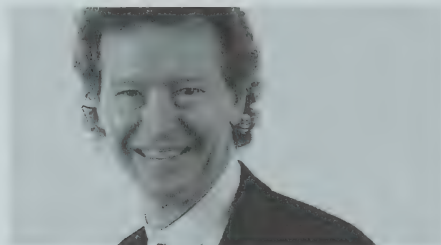
**1752**—*Jephtha* premieres.

**1759**—Handel dies in London.

**1760**—Boston suffers the worst fire to date in the American colonies.

# Artist Profiles

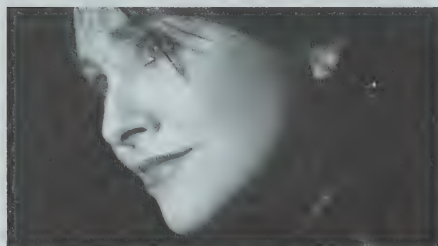
## Harry Christophers, conductor



Harry Christophers takes up the role of Artistic Director of the Handel and Haydn Society starting in the 2009-2010 Season. Mr. Christophers is known internationally as founder and conductor of the choir and period-instrument ensemble The Sixteen, and as a regular guest conductor for major symphony orchestras and opera companies worldwide. His 90 recordings have won numerous awards, including a Grand Prix du Disque for Handel's *Messiah*, the

coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005). He is Principal Guest Conductor of the Granada Symphony Orchestra, and appears regularly with the BBC Philharmonic, the Academy of St. Martin in the Fields, and the Orquestra de la Comunidad de Madrid. Within the last few years he has conducted the Hallé, the London Symphony Orchestra, and the San Francisco Symphony. Increasingly busy in opera, Mr. Christophers' engagements have included the Lisbon Opera, English National Opera, and Buxton Opera. In October 2008, he will be awarded an Honorary Degree of Doctor of Music from the University of Leicester. Mr. Christophers last conducted the Society in January of this year.

## Gillian Keith, soprano



Canadian soprano Gillian Keith is in great demand on recital, oratorio, and opera platforms. Operatic appearances

include Basel, ENO, San Francisco Opera, BBC Proms, Buxton Festival, Scottish Opera, Almeida Opera, Toronto Consort, and Edinburgh International Festival. Other recent engagements include The Sixteen, the Royal Scottish National Orchestra, Tafelmusik, the Iceland Symphony Orchestra, and Opera North. Ms. Keith makes her debut with Handel and Haydn in these performances.



# Handel and Haydn Society Orchestra

## VIOLIN I

Daniel Stepner\*  
*Joan & Remsen Kinne Chair*  
 Julie Leven  
 Guiomar Turgeon  
 Danielle Maddon  
 Christina Day Martinson  
 Sue Rabut  
 Susanna Ogata  
 Etsuko Ishizuka

## VIOLIN II

Linda Quan<sup>5</sup>  
*Dr. Lee Bradley III Chair*  
 Jane Starkman  
 Abigail Karr  
 Anne-Marie Chubet  
 Dianne Pettipaw  
 Lena Wong

## VIOLA

David Miller<sup>5</sup>  
*Chair funded in memory  
 of Estah & Robert Yens*  
 Laura Jeppesen  
 Jenny Stirling  
 Barbara Wright

## CELLO

Sarah Freiberg<sup>5</sup>  
*Candace & William  
 Achtmeyer Chair*  
 Reinmar Seidler  
 Guy Fishman

## BASS

Robert Nairn<sup>5</sup>  
*Amelia Peabody Chair*  
 Anne Trout

## FLUTE

Christopher Krueger

## OBOE

Stephen Hammer<sup>5</sup>  
*Chair funded in part by  
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 Marc Schachman

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 Charles Kaufmann

## HORN

Richard Menaul<sup>5</sup>  
 John Boden

## TRUMPET

Bruce Hall<sup>5</sup>  
 Jesse Levine  
 Paul Perfetti

## TIMPANI

John Grimes  
*Barbara Lee Chair*

## HARPSICHORD

Michael Sponseller

## ORGAN

Peter Sykes

## THEORBO

Grant Herreid

\* **Concertmaster**  
<sup>5</sup> **Principal**

# Handel and Haydn Society Chorus

John Finney, Chorusmaster  
*The Cabot Family Chorusmaster Chair*

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 Herman Hildebrand  
 Brett Johnson  
 Nikolas Nackley  
 Clifford Rust  
 Donald Wilkinson

*The Handel and Haydn Society Chorus is funded in part by a  
 generous gift from the Wintersauce Foundation.*

# Program Texts

## ***Let thy hand be strengthened***

**Psalm 89: 14–15**

Let thy hand be strengthened and thy  
right hand be exalted. Let justice and  
judgment be the preparation of thy  
seat! Let mercy and truth go before thy  
face. Alleluja!

## ***‘Tis Well. Haste, haste, ye maidens***

**from *Jephtha***

‘Tis well. Haste, haste, ye maidens, and  
in richest robes  
Adorn me, like a stately bride,  
To meet my father in triumphant pomp.  
And while around the dancing banners  
play...

## ***“Tune the soft melodious lute”***

**from *Jephtha***

Tune the soft melodious lute,  
Pleasant harp and warbling flute,  
To sounds of rapt’rous joy;  
Such as on our solemn days,  
Singing great Jehovah’s praise,  
The holy choir employ.

## ***“Hail, glorious conqueror”***

**from *Jephtha***

Hail, glorious conqueror, much lov’d  
father, hail!  
Behold thy daughter, and her virgin  
train,  
Come to salute thee with all duteous  
love.

## ***“Welcome as the cheerful light”***

**from *Jephtha***

Welcome as the cheerful light,  
Driving darkest shades of night,  
Welcome as the spring that rains  
Peace and plenty o’er the plains.  
Not cheerful day,  
Nor spring so gay,  
Such mighty blessings brings  
As peace on her triumphant wings.

## ***The King shall rejoice***

**Psalm 21: 1, 5, 3**

The King shall rejoice in thy strength, oh  
Lord!

Exceeding glad shall he be of thy  
salvation.

Glory and worship hast thou laid upon  
him. Thou hast prevented him with the  
blessings of goodness, and hast set a  
crown of pure gold upon his head.

Alleluja!

## ***My heart is inditing***

**Psalm 45: 1, 10, 12 and Isaiah 49: 23**

My heart is inditing of a good matter: I  
speak of the things which I have made  
unto the King.

Kings daughters were among thy  
honorable women.

Upon thy right hand did stand the



Queen in vesture of gold and the King  
shall have pleasure in thy beauty.

Kings shall be thy nursing fathers and  
queens thy nursing mothers.

**“Endless pleasure” from *Semele***

Endless pleasure, endless love  
Semele enjoys above!

On her bosom Jove reclining  
useless now his thunder lies;  
to her arms his bolts resigning,  
and his lightning to her eyes.

**“My racking thoughts” from *Semele***

My racking thoughts by no kind  
slumbers freed,  
but painful nights do joyful days  
succeed.

**“O ecstasy of happiness and Myself I  
shall adore” from *Semele***

O ecstasy of happiness! Celestial graces  
I discover in each feature!

Myself I shall adore, if I persist in gazing.  
No object sure before was ever half so  
pleasing.

***Zadok the Priest*  
1 Kings 1: 38–40**

Zadok, the Priest, and Nathan, the  
Prophet, anointed Solomon King; and  
all the people rejoic'd, and said: God  
save the King, long live the King, may  
the King live for ever! Amen! Alleluja!



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Co-Chairs, Alli Achtmeyer & Kathy Weld

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# Celebrate!

## 2008-2009 SEASON

### BEETHOVEN AND MOZART

**Friday, November 7 at 8.00pm**

*Symphony Hall*

**Sunday, November 9 at 3.00pm**

Richard Egarr, the charismatic Music Director of the Academy of Ancient Music, leads Mozart's Piano Concerto No. 23 from the fortepiano and conducts Mozart Symphony No. 1 and Beethoven's Symphony No. 8.

### HANDEL'S MESSIAH

**Friday, December 5 at 7.30pm**

*Symphony Hall*

**Saturday, December 6 at 3.00pm**

**Sunday, December 7 at 3.00pm**

Audiences have enjoyed Handel and Haydn's performances of *Messiah* for 155 consecutive years! Famed opera conductor Paul Daniel and an outstanding cast of local favorites such as Kendra Colton and Paula Murrihy will deliver an unforgettable rendition of this Boston tradition.

### A BACH CHRISTMAS

**Thursday, December 18 at 8.00pm**

*NEC's Jordan Hall*

**Sunday, December 21 at 3.00pm**

Celebrate the season with Bach's glorious *Magnificat* and two festive cantatas led by beloved conductor John Finney. The Society's outstanding Chorus offers a joyous program of Bach's timeless Christmas music.

### HAYDN'S ORFEO

**Friday, January 23 at 8.00pm**

*Symphony Hall*

**Sunday, January 25 at 3.00pm**

Hear rising star Sarah Coburn and a phenomenal cast in a concert performance of Haydn's *L'anima del filosofo*. Sir Roger Norrington will lead this seldom-heard opera for the first time in his illustrious career. You cannot miss this.



# Special Offer!

**Buy 3 concerts, get 1 Free**

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## BAROQUE GRAND TOUR

**Friday, February 27 at 8.00pm**

*NEC's Jordan Hall*

**Sunday, March 1 at 3.00pm**

Experience the virtuosity of period-instrument musicians in Bach's imaginative Brandenburg Concerto No. 3 and masterworks by Purcell and Couperin, conducted by acclaimed Baroque specialist Paul Goodwin.

## ROMANTIC BRAHMS

**Friday, March 20 at 8.00pm**

*Symphony Hall*

**Sunday, March 22 at 8.00pm**

Grant Llewellyn leads an energetic Brahms' First Symphony! Also, hear Mendelssohn's lyric Violin Concerto performed by brilliant young virtuoso Ilya Gringolts and the world premiere of a choral tribute to Handel by Thomas Vignieri.

## MUSIC AT FEVER PITCH

**Friday, April 3 at 8.00pm**

*Old South Church*

**Sunday, April 5 at 3.00pm**

*NEC's Jordan Hall*

Explore the fiery drama of the Baroque with red-hot guests artists Jean-Marie Zeitouni and Phoebe Carrai in music by Handel, Telemann, Rebel, and C.P.E. Bach.

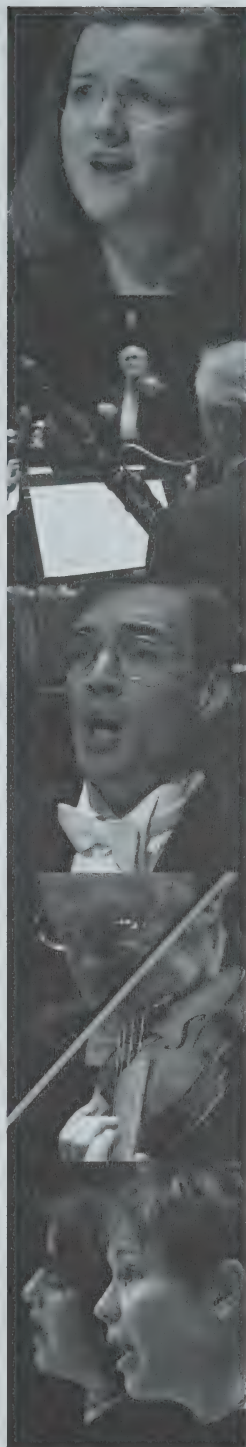
## HAYDN IN LONDON

**Friday, April 24 at 8.00pm**

*Symphony Hall*

**Sunday, April 26 at 3.00pm**

Hear why audiences treated Haydn like a rock star during the composer's London tours. The ravishing Nathalie Paulin joins Sir Roger Norrington and the Period-Instrument Orchestra for a spectacular program of symphonies and songs.





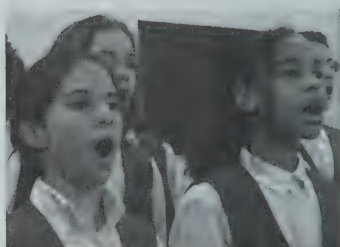
# Educational Outreach

The **VOCAL APPRENTICESHIP PROGRAM** addresses the needs of a special group of talented urban youngsters—those for whom the study of music can outline a path toward higher education and a career in music. The program provides intensive study along with the mentoring these young singers need to reach their full potential musically, academically, and personally.

The program includes four choral ensembles. **Singers** is for students ages 8-11 who may not have sung in a choir before. The **Youth Chorus** features more than 50 choristers, ages 10-14. The **Young Women's Chorus** is a musically challenging ensemble for high school girls. The **Young Men's Chorus**, for changing to changed male voices, grades 7-12, was started in 2006 with a generous grant from the Linde Family Foundation.

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**For more information**, contact Director of Education Robin Baker at 617 262 1815, ext. 126, or [rbaker@handelandhaydn.org](mailto:rbaker@handelandhaydn.org)



## UPCOMING CONCERTS

**NOVEMBER 14 AT 8.00PM**

**NOVEMBER 15 AT 8.00PM**

**Trinity Chapel, Newton**

The Youth Chorus joins the University Chorale of Boston College for their fall concert. John Finney conducts.

**DECEMBER 14 AT 7PM**

**United Parish, Brookline**

All choirs perform in the VAP Winter concert. Admission is free.





Handel

Haydn

CELEBRATION 2009

This season, the Handel and Haydn Society commemorates the 250th and 200th anniversaries of the deaths of Handel and Haydn with a series of special events to honor and explore the legacy of these great composers. Save the date and be a part of **CELEBRATION 2009** with the Handel and Haydn Society.

## BOSTON PUBLIC LIBRARY LECTURE SERIES

Friday, November 21 at 6.00pm

*Boston Public Library*

Friday, February 20 at 6.00pm

Friday, March 13 at 6.00pm

Handel and Haydn musicians and guests discuss selected topics and offer an intimate performance alongside some of the treasures of the Boston Public Library. Cost: \$25. *Presented In Partnership with the BPL Associates.*

## THE HAYDN EXPERIENCE SYMPOSIUM

Saturday, January 24 at 1.30pm

*New England Conservatory*

Sir Roger Norrington and scholars discuss Haydn's *L'anima del filosofo* and the Orpheus myth. Members of Handel and Haydn join in a chamber performance of Haydn's works. Cost: \$25.

## BOSTON ATHENAEUM CONCERT

Thursday, March 5 at 12.00pm

*Boston Athenaeum*

A program of Haydn trios and a discussion of the legacy of the great composer. For tickets, please contact the Boston Athenaeum at 617 227 0270.

## HAYDN IN LONDON SYMPOSIUM

Saturday, April 25 at 1.30pm

*Location TBA*

Sir Roger Norrington and Haydn scholars discuss Haydn's London period and its influence on his later works. Members of Handel and Haydn join in a chamber performance of Haydn's works. Cost: \$25.

**[www.handelandhaydn.org/celebration](http://www.handelandhaydn.org/celebration)**



# Encore!

Thanks to music lovers like you, Handel and Haydn is proud to offer this landmark Celebration 2009 season. As America's oldest continuously-performing arts organization, the Society has been a trailblazer in identifying talent and bringing it to the public. From America's first complete performance of Handel's *Messiah* in 1818 to the Grammy Award-winning recordings of Sir John Tavener's *Lamentations and Praises* with Chanticleer in 2002, the Society has been at the forefront of promoting "the love of good music and a better performance of it," as directed by its founding mission.

Since ticket sales cover only 40% of the Society's operating costs, we hope you will consider making a contribution to support the artistic excellence and innovative education initiatives that are our hallmark.

To make a gift to the Handel and Haydn Society, please visit the table in the lobby, visit our website, [www.handelandhaydn.org/contribute](http://www.handelandhaydn.org/contribute), or call 617 262 1815.

**Thank you for your support and enjoy the performance!**



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The Handel and Haydn Society is grateful for the generous support of the following patrons in the 2007-2008 season. The list below acknowledges gifts pledged between July 1, 2007 and June 30, 2008. If your name has been inadvertently omitted from this listing, please contact Emily Yoder at 617 262 1815 or at [eyoder@handelandhaydn.org](mailto:eyoder@handelandhaydn.org).

(<sup>s</sup> denotes a member of the Leadership Circle, those supporters who have made multi-year commitments of \$50,000 or more to the Annual Fund.)

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Words & music for flute & narrator

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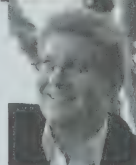
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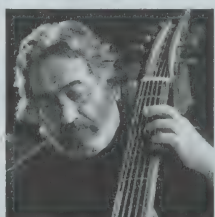
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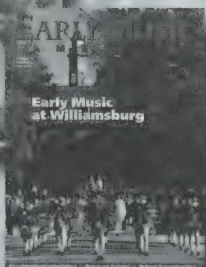
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# Coda

## Meet the musicians!

Name: Katharine (Kit) Emory  
Voice: Alto (mezzo-soprano)  
Performing with the Society since 1990



### ***Who is your favorite composer?***

I adore singing Bach. His work is intellectually complex, yet always deeply emotional and satisfying to sing.

### ***What do you like best about the Handel and Haydn Society?***

I LOVE this organization! I adore my colleagues in the chorus and orchestra. We have an incredible sense of musical ensemble to go with the camaraderie.

### ***Do you have a job outside of music?***

In the past I have done freelance proofreading and editing for the scientific and medical industry. But since moving to the New York area 6 years ago, I have kept my employment primarily musical in nature.

### ***What kind of music do you listen to?***

All kinds. I love bluegrass, R&B, rock and roll. My husband recently treated me to tickets to see both Bruce Springsteen and The Police and I loved it. What does that tell you?

Oddly, I rarely listen to classical music at home, and I vowed recently to change that.

### ***What are your hobbies?***

I love kayaking (I live on a lake), playing Scrabble, and cooking. I'm a mediocre gardener, but I love it when some of my plantings actually live and bloom!

### ***Are you originally from Boston?***

I grew up on the Virginia side of Washington, DC, and went to school in that city. I left to attend Harvard College and also ended up doing 2 years at NEC in between, totaling 6 years of undergraduate school. Much to my parents' dismay!

### ***What's your favorite place in Boston?***

I love walking along the Charles more than anything! The great thing about Boston is that it is such a walkable city. There's nothing like having a few hours to walk from Boston into Cambridge, or going all around the North End.

### ***What's your favorite restaurant?***

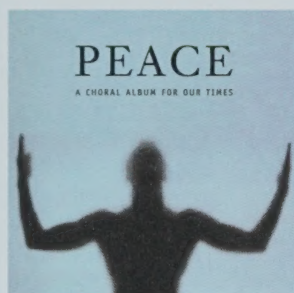
I never get enough of The Elephant Walk. They have locations in Boston, Cambridge, and Waltham. My favorite dish is the "Amok Royale"—something I've never tasted anywhere else in the world. And I love the wine list!



# RECORDINGS

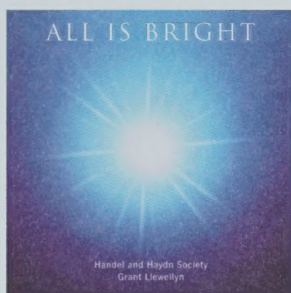
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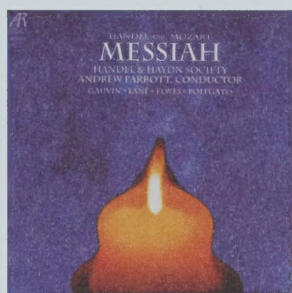
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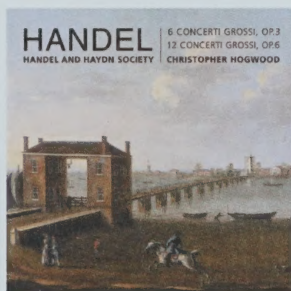
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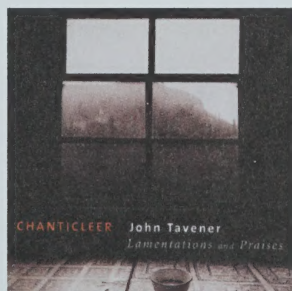
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